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I.—Temple Types in Tirhut. *

By D. B. Spooner, B.A., Ph.D.

In his great "History of Indian and Eastern Architecture" Fergusson classifies all Hindu temple-forms under one or other of three styles, which he designates Dravidian, Chalukyan and Indo-Aryan or Northern. The great Lingarāj temple at Bhuvaneswar (Plate A) and the more famous Black Pagoda at Konārak are his principal examples of the third or Indo-Aryan style, and Fergusson asserts that he has devoted more time to a consideration of the origin and development of this architectural form than to any other problem in connexion with his work, but nevertheless without reaching any satisfactory solution. Speaking of the temple type in Orissan architecture, which according to him is the norm for Northern India, Fergusson gives one to understand that its essential characteristics are a square cella for the image, indicated externally by a tall tower, which tower is always curvilinear, never shows any trace of storeys, and is surmounted by that massive circular coping stone which is known as the *āmalaka*, on which finally rests the finial

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or *kalasa*. To the *sikhara* or tower so constructed there may be and usually is added a porch or *jagamohan*, with sometimes other similar adjuncts. But temples of this style are essentially tripartite as described, and their main characteristic is their curvilinear outline. This appears to be the form already stereotyped in the oldest known examples in North India, and Fergusson, beyond suggesting that their peculiarities were a structural necessity, leaves the problem of origin unsolved. If this is true of the oldest specimens of this type, it is, if possible, still more so of what Fergusson looks upon as the latest, most modern development of this general class, which he illustrates with a modern "Bengal temple", as he calls it, in Benares (Plate B). "This Bengal example," he tells us, (Vol. II, page 90), "recalls nothing known in civil or domestic architecture. Neither the pyramid nor the tumulus affords any suggestion as to the origin of the form, nor does the tower, either square or circular; nor does any form of civil or domestic architecture. It does not seem to be derived from any of these and, whether we consider it as beautiful or otherwise, it seems certainly to have been invented principally at least for æsthetic purposes, and to have retained that impress from the earliest till the present day". Elsewhere (Vol. I, page 326), he suggests that some day the discovery of some earlier example than any now known may render the evolution clearer, but beyond his suggestion of constructional necessity he was not himself able to go. It is the purpose of the present paper to propound a solution of the problem so simple that Fergusson completely overlooked it, despite his obvious knowledge of the facts.

First of all I wish to question Fergusson's conclusion that his so-called Bengal temple in Benares is a lineal descendant of the Orissan type. This paper does not deal with these Orissan forms, and I will therefore not discuss here the special problems attaching to the history of their development; but I am persuaded that the Benares type which Fergusson illustrates is not to be derived from any such beginnings, and I suspect that it was primarily because of this initial misconception that Fergusson,

with all his unparalleled knowledge of the subject, failed to trace the origin and growth he sought.

But however diverse in history this form of northern, or as I will henceforth call it, Tirhut type of temple may be, it too is essentially tripartite, and consists as a rule of cella, tower and porch, which latter element is obviously a later adjunct to the structure. In the simplest form in which this sort of temple could appear, in point of theory, we should have a small square room, to contain the sacred image, with a more or less ordinary roof, sloped to keep the rain off, and in course of time, a narrow portico in front to keep the fierceness of the sun from entering the shrine. Such a structure as this would be about the simplest form of house we could imagine, granting these three elements as essential, and we will take this as our theoretical starting point, although it is evident that there is nothing curvilinear about it, and that such a primitive type of structure is remote indeed from, say, the Black Pagoda at Konārak. Nor will the development which I mean to trace bring us at any point nearer to this building in essentials.

Now in studying architectural developments, it is usually assumed, I believe, that if we could arrange all our temples in order of their dates, their development would stand out, except for the fact that the earliest, most primitive types are supposed to have died out and to be thus no longer adducible. There is, of course, some truth in this assertion. If we had an unbroken series from the beginning, and knew their dates, the tracing of the development would doubtless be easy enough. In Tirhut, however, such a proceeding is certainly not possible, because, in the first place, there are extremely few temples of any real antiquity, (certainly none at all of the remote past), and the dates of those which do exist are not readily determinable in most cases. If then we are to trace this development in the buildings of this region to-day, it will be due in the main to the falsity of the assumption that the primitive types have ceased. We must bear in mind, however, that the assumption is not altogether false. Close approxima-

tions exist to these earliest forms, as we shall see, but they are all modern structures, in themselves, and render the enquiry less easy than it might have been. But if the modernity of our documents be remembered, and due allowance made for this circumstance, the difficulties will be in no sense insuperable. We must not, however, expect our modern structures to illustrate in each and every particular the precise stage of the development which the logic of the temples as a whole will put before us, at each given point.

It is for considerations such as these that it is not now possible to illustrate among the temples extant in Tirhut to-day any of exactly the most primitive type I have taken theoretically as our starting point in this enquiry. But we see what is essentially the same in certain rude little shrines at Sōnpur (Plate I). Here, as in the structure which we have hypothecated, we see a simple square chamber, constituting the cella, with a simple, ordinary roof, rising to a point, and with a narrow porch in front. These are the constituents of our simplest form of temple, and in the present example we find them in as simple forms as now are traceable among the existing and recorded monuments. It will be admitted that in primitiveness they are almost all that could be wished. They show, however, one feature which is regrettable namely the false arches applied decoratively to the sides of the cella wall. These are, of course, extremely modern elements, their ornamental cusps betraying Muhammadan influence, and they render the monument less suitable for our present purposes than could be wished. However, if we eliminate this feature, and consider for the moment that these arches are not there (they are of course wholly non-essential), we shall have the primitive type we postulate, with perfectly plain, undecorated walls, and an equally undecorated pointed roof, square in plan, as is the cella proper.

It was this very circumstance of the plainness of these surfaces which, so far as I can judge, gave rise in course of time to the entire development which we seek to trace. Nowhere are the beauties of the play of light and shade more appreciated than

in India, whether because of the brightness of the sun or because of the innate æstheticism of the Hindu heart I cannot say. At all events, the Hindu has never been unmindful of this feature, and an æsthetic utilization of shadow is a conspicuous part of the beauty of most, if not all, Indian monuments. The monotonous expanse of this plain wall, calculated in Indian conditions to become a mere intolerable glare, was not long endurable, we may be sure. The builder sought to diversify this surface accordingly, with a view, so I conceive, of introducing shadow, and to this end conceived the simple, but epoch-making expedient of advancing the central portion of his wall a little way (Plate 2). By building out a central projection of this kind, he at once broke his plain surface by distributing it in two planes, and thereby gained the desiderated shadow. But let us now observe that even in this most modern of examples, a striking characteristic of the building is its prevailing lack of eaves. There is, to be sure, a slight projection around the top of the wall, intermediate between it and the actual roof, but it is in no sense conspicuous, and, in the most primitive examples, may not have existed at all. I rather infer that it did not exist, originally, because in the case of the Shiva temple at Padram, in Sāran District, where we see the first instance of the projection on the cella wall of which I speak, we find that the contour of this projection has been followed up into the region of the roof as well, and that its outer edge here also conforms, very naturally, to the configuration of this roof, running parallel to the edge again. This result would have been not only facilitated by the absence of eaves, it would have been rendered almost a constructional necessity, for, with the side wall distributed in two planes, as it is here, the roof, if rising from the inner one of these planes, only, would have left the top portion of the second one bare, unfinished and objectionable. But so slight a rim as surrounds the top of the wall in this temple at Padram would not have prevented the carrying of the outline into the region of the roof, even if we assume that it or its counterpart did actually exist in prehistoric instances.

Once carried upwards in this way, however, the projection on the cella wall automatically, or with the minimum of deliberate invention, supplies us with what is one of the most striking peculiarities of Hindu architectural ornament, namely, the decorative miniature. Fergusson at one place remarks (Volume II, page 99), that "almost all the ornaments on the facades of Buddhist temples are repetitions of themselves; but the Hindus do not seem to have adopted this system so early, and the extent to which it is carried is generally a fair test of the age of Hindu temples". How such a form could have developed naturally in a temple of purely Orissan type I cannot myself perceive; but in the case of this temple at Padram it is clear that there is more than constructional propriety in it, it is almost a structural necessity. Were it not a fact that the Orissan temples are centuries older than any of the structures now extant in Tirhut, one would be tempted to suspect that the miniature as such originated with the Tirhut type, and, having become established in Indian architecture as a decorative device, was subsequently applied with less architectural propriety elsewhere. It is perhaps not impossible that this is really the case, despite the absence of quotable instances today of this Tirhut form in really ancient examples. But whatever the history of the miniature in the Orissan type, it will be, I think, obvious as we proceed that in the Tirhut type it developed in this simple, unimaginative way.

And why? Because, having at last conceived this principle of achieving light and shade by the advancement of one portion of his wall, with this resultant single miniature as decoration for the *sikhara* the architect very naturally next proceeded to repeat the process, when, by advancing yet a further portion of the wall symmetrically with the first and thereby distributing the surface in three planes instead of two, he attained not only added play of shade, but also a second miniature, as in the Har-Mandir at Ghatāru in Muzaffarpur (Plate No. 3).

That this is a great step forward all observers will admit, for this Har-Mandir is as chaste and beautiful as it is simple in its every part. Nor is it surprising that the success of this venture

should have encouraged the builder to continue in the former course, and advance yet a third portion in the same way, with the result observable in the Mahādeva temple in Mahallā Garhi Tir in Chapra (Plate No. 4). It speaks equally for his good taste that he recognized this as the proper limit of this style, for no temple recorded in Tirhut shows any attempt to advance further along these lines. The Chapra example is the culmination of this style, and will appeal to Europeans as to Indians in its every line. It is indeed remarkable how closely it approximates in feeling to many spires on Christian churches in the Western world, although it is, I take it, perfectly obvious from what we have already seen that both in origin and development the whole is absolutely local and

This fourth type, wherein the cella wall is broken by three

indigenous.

projections and the tower decorated with three miniatures, forms, as I have just remarked, the culmination of the development in this direction. But if we now turn back to Type 2, the Shiva temple at Padram, where there is only one such projection, we observe that in distributing the surface of the wall in two planes, this projection also divides it into three vertical panels, one formed by the projection itself, the other two by the parts of the wall at either side remaining unadvanced. At some stage of the architectural history this threefold division appears to have come prominently into notice, and the architect conceived the idea of balancing this triplicity rythmically by a corresponding threefold division of his tower in horizontal storeys (Plate 5). The result is seen in the Shiva temple at Bagahā in Champāran District. Here we have a three-storeyed tower corresponding rythmically to the three panels on the cella wall, each of the three storeys being formed of rows of miniature *sikharas*, individually evolved, so I conceive it, in the simple way that we have seen, but become stereotyped as an accepted architectural ornament before the creation of Type 5 was possible.*

* A form transitional between Types 4 and 5 is afforded us by temples of Type 2 where minor miniatures are placed at the four corners rising to half the height of the main or central miniature. This results in a threefold horizontal division of the tower, also, and is presumably the origin of the rythm between these horizontal storeys and the vertical panelling.

At first sight one may be inclined to doubt whether there is really any connexion between these three storeys here in the tower and the three unobtrusive panels in the wall, but so far as my present survey of the Tirhut temples enables me to judge (and I have photographs of almost every building of any interest at all), this rythm between the vertical panelling and the horizontal banding is a constant one. A few insignificant exceptions do exist, but these are apparently spurious modern forms, built by humble modern masons ignorant of the true principles of their art. They form no integral part of the development and as mere architectural mistakes may be left out of consideration in this paper. Besides, these subtypes are the great exception. In the vast majority of cases the relationship between the divisions of the cella wall and those of the *sikhara* or tower is faithfully maintained. This results in the interesting fact that the number of such horizontal storeys is regularly an uneven one. The projections on the cella wall naturally divide it into either three or five or seven vertical panels, according to the number of these projections; they cannot divide it into four or six or eight. In consequence we find that the horizontal storeys similarly advance in odd numbers, the next step in the development being illustrated by the Kamaleśwarnāth temple at Triveni in Champāran District (Plate 6). Here we see that the side of the cella wall has been broken into five vertical panels by means of the two projections; but instead of decorating the tower vertically by two resultant miniatures, as we saw in the case of the Har-Mandir at Ghataru where the cella was similarly constructed, we here find that the *sikhara* has been banded horizontally by five rows of miniatures. The temple is a very modern one, of course, and the æsthetic variation in the size of these miniatures makes the counting of the storeys in the photograph less easy than we could desire, perhaps, although there actually are five storeys in reality; but in the case of the next example (Plate 7), the Mahadeva āsthān at Saurath in Darbhanga, and in the other examples we shall see, the counting is obvious enough. Here the projections on the cella wall are three, which divide the

surface into seven well-defined vertical panels. These seven panels are counterbalanced by the seven storeys of the tower, these seven storeys being brought about by five actual rows of miniatures making up five storeys, with one miniature on each face of the square tower to compose the sixth, and the actual summit of the tower itself constituting the last or seventh storey. For the rythm which I postulate it is obviously unessential that there should be precisely as many rows of miniatures as there are vertical panels. What is essential is that the tower should show as many horizontal bands as there are vertical panels. But once constituted, these horizontal bands may be decorated or otherwise treated in a variety of ways, according to the æsthetic feeling of the architect. Thus we find that in the case of the Rām-ji Mandir at Semariā in Sāran (Plate 8), the side of the cella wall is divided into nine vertical panels, and that the tower above the eaves is divided correspondingly into nine horizontal bands, some of these bands being horizontal rows of miniatures, and some being treated otherwise. The builder fortunately recognized that a mere multiplication of rows of miniature *sikharas* would result in intolerable monotony, and he has done his best to overcome this difficulty.

The culmination of the principles we have been following is reached in the Rāmchandra Mandir at Ahalya Asthān at Ahiāri in the Darbhanga District (Plate 9) which comes perhaps nearest of the Tirhut temples to that type of modern temple in Benares which Fergusson illustrates. At first sight it is not altogether obvious how this peculiar building is to be accounted for, nor how it falls into line with all the types we have just seen. It is, however, apparent, that as regards the panelling on the cella-wall, the Rāmchandra Mandir is but one step in advance of the Rām-ji Mandir at Semariā, which was shown in the preceding plate. That temple had nine panels; the present one shows eleven; although in this ultra-developed form they are no longer actual projections from the sides of the cella, but purely decorative panels. Their number, however, is eleven, and we feel instinctively that, in the light of all the other temples of this general

class which we have examined, this number of eleven should be rythmically balanced in the storeys of the tower. Now to erect anything like an eleven-storeyed-tower on so small a base or cella as we see in this example would be a difficult and certainly most unæsthetic proceeding. The building is top-heavy even as we see it. The builder, therefore, was faced with two alternatives, as I conceive it, either to abandon the fundamental principle of construction, or to interpret it to fit his structure. He wisely chose the latter of these alternatives, and contrived to retain his rythm and keep his eleven storeys in a most ingenious way. At either side of the tower we see that he has built up a series of five rows of miniatures, putting five such in the bottom row, four in the second, three in the third, and so on, with the result that these series rise in a definitely ascending scale. The eye travels *up* them. The sixth storey, however, which crosses the entire width of the pinnacle, serves as a transitional member, and brings us to the top of what is as clearly a descending series of single miniatures centrally placed and so constructed that the topmost one is the largest, and the others each smaller and smaller, so that here the progress of the eye is inevitably downwards. Thus, having ascended by the rising tiers at either side, and having thus accomplished five storeys, the eye of the beholder meets the transitional sixth storey at the top, and is then led downwards through yet five other storeys, in this ingenious way completing the number of eleven requisite for rythm. Thus, although at first sight this temple at Ahiāri appears a mere monstrosity quite as inscrutable as Fergusson's temple in Benares we can now see that in reality it constitutes the legitimate culmination of the style. There are faint traces of a curvilinear outline here as in the Benares example, but to my mind these are accidental, and in no way essential. They are sufficiently accounted for by the long familiarity of the Indian eye to the curvilinear outline of the Orissan type of shrine, but I cannot see that this curvature has any fundamental bearing on the problem of development in the type of temple in the Tirhut region. The class as a whole appears to me to be essentially distinct from the

Indo-Aryan type of Fergusson's discussion, and to be explained as we have seen on very simple lines in perfect independence of the Orissan style, save perhaps in individual instances where the outline of the *sikhara* has been influenced in a minor way and to an almost negligible extent.

Now it will have been noticed that in all the monuments that we have so far seen, the tower is square in plan. A very simple development from this original norm was effected by cutting off the four corners of the tower, with the result seen in the Shiva Mandir at Dandaspur in Sāran District (Plate II) where we see an octagonal tower decorated vertically as in the first group illustrated at the beginning of the lecture. The same principle is again illustrated by the Rādhā Krishna temple in Muzaffarpur (Plate 12) where an octagonal tower is treated horizontally. Here the projections on the side of the cella being two in number, the panels number five and the horizontal banding of the *sikhara* is measured or spaced with reference to this fact, although the pinnacle is left to do duty for the two uppermost storeys. In Plate 13, the Shiva Mandir of Ganpat Rām at Bagahā in Champāran, we have a similar octagonal tower with seven horizontal storeys, if we count the miniatures immediately above the entrance; but whether the side of the cella wall shows the three projections which this number of storeys indicates is unhappily not determinable from the photograph before us. In these more developed forms we sometimes find that the rythm has been overlooked,—sometimes, but by no means always. Some octagonal towers, however, appear to show an even number of storeys, which could never be the case were the fundamental principles borne in mind. Thus the miniatures piled at the angles here appear to mount through six storeys only; but the appearance is misleading, the tower being as we have seen seven-storeyed in reality. The same may be true elsewhere also where the rythm seems at first to have been overlooked.

From the octagon the plan of the tower passed by a natural transition into the true circle, and we get the temple with simple round tower, such as is shown by the Bhagawati Mandir at

Subegarh in the district of Muzaffarpur (Plate 15). This building I am told was erected by an exile from Nepāl, and forms perhaps no very genuine link in the chain of development in Tirhut. I venture to illustrate it here, however, as it fills what would otherwise be a gap in our logical series. There appears to be no other example of this type in the whole division, which perhaps is not regrettable on æsthetic grounds.

From the tower we pass next to the simple dome, a beautiful example of which is shown in Krishna Teli's Shiva Mandir at Mairow Dih in the Chapra Subdivision of Sāran District (Plate 16). But that neither the round tower nor the dome can be influenced by any principle of rythm such as we have witnessed in our earlier examples is obvious, and here we see that the side of the cella wall is treated simply as in the case of the primitive shrines at Sonpur with which we began our series as a whole.

One ugly temple at Kakraul in Darbhanga District shows an unadmirable development of this dome into a square form, but this I will not illustrate. Plate 18, however, shows a more graceful modification, where the round or square dome has passed into the octagon, this Rām Mandir at Samāstipur in Sāran being typical of a not numerous but picturesque class of temples, for some curious reason specially favoured and approved at Parsa in the same district, where there are several temples of this special type.

So far as my present survey goes, no further development of the simple tripartite unit is traceable in Tirhut. We have not yet by any means completed the story of temple development in Northern India, but part of the remaining story is traceable in multiplications of the units already seen. Thus (Plate 20), the Har-Mandir at Harauli in Muzaffarpur, shows us what was the next step forward, the building of two of the now familiar tripartite units side by side ; in this particular case they are essentially two distinct units independent save for their being juxtaposed. But as all of you are aware, temples of this dual type frequently have the entrance porch in common, when their architectural unity is more apparent. In the Harauli temple we see the tower treated vertically by the application of two miniatures,

exactly as in the Har-Mandir at Ghatāru which was our third type above, and here too we see that there are two projections on the side of the cella wall, so that the unit even here is true to type.

Plate 22, the Shiva and Thākur Mandirs at Srinagar in Sāran, show the developed tower in circular form rising from a polygonal base, where the tower itself is decorated horizontally by bands of very schematic miniatures. In essence, however, the number of these miniatures corresponds exactly to the number of surfaces in the cella wall, so that strictly speaking this temple is only another and developed form of the type preceding. The treatment is really again a vertical one, and the resulting appearance of horizontal banding is more an accident than otherwise, which is interesting as showing how two seemingly quite distinct forms of decoration can overlap.

From two such units side by side the next step is clearly to a threefold form, and Mahant Jai Rām Dāss-ji's temple in Chapra (Plate 23) will illustrate this curious but pleasing stage of the development. I regret to say that this triple temple is unique in all Tirhut. Before leaving it let us appreciate the clever and successful way in which the artist has introduced variety in his treatment of the several spires.

So far as these simple units go, this is the whole series for Tirhut. But this growth into duplex and triplex forms was not the only development which took place. We have seen above that all these various temples consist of three parts, the cella, the tower and then the porch. But in some instances we see, as in the Kankāli Devi temple at Simrāongarh in Nepālese territory, (Plate 25), that in course of time the familiar porch developed into a sort of verandah all around the shrine, which gives us quite a new form altogether. Here the tower is decorated vertically as in the first group above, and the same varieties of tower may be traced here as in the case of simple units. It would however serve no useful purpose to illustrate all the now familiar stages over again, and I will show you only the Shiva Mandir at Sheohar in Muzaffarpur (Plate 28), as illustrating a temple of this general class with the tower treated in the horizontal fashion

Plate 29, the temple of Rādhā-ji at Jagdispur in Sāran, shows the same principle applied to a domed shrine, and the Rāmji Mandir at Bāngrā in Sāran illustrates the same with double towers (Plate 32). A further direction in which the class developed is seen in the case of the Mahādeva temple at Akhārā Ghāt in Muzaffarpur (Plate 34) where we find that instead of a single porch there is one on every side, the principles of the *sikhara* however remaining fixed. This particular variation, though, has not met general favour, and so far I have found only this single instance of this type in all Tirhut. What was a much more favourite development is shown in the familiar Panch Mandir type (Plate 35) as illustrated by a temple at Pojhiā in Muzaffarpur. Here we see that to the original shrine, constructed in this case on the principles of our Type 1 above, four minor shrines have been added, one at each of the four corners, all five being of the same simple type individually. In most instances, however, the central tower or *sikhara* in Panch Mandir temples is of more developed form than are the necessarily smaller corner shrines, thus Plate 37 shows us the Panch Mandir at Bāngrā (Sāran) where the central tower is of Type 4 and the corner ones of Type 3. In this way great diversity was obtainable and has in practice been obtained, the many Panch Mandirs in Tirhut exhibiting a wonderful variety on tabulation. Not each and every form of simple unit has been traced, of course, but a fairly extensive series does exist, too extensive for me to illustrate to-night. It will suffice if I show you one or two of the more striking examples, for instance the Panch Mandir at Chapra depicted in Plate 39. Here the builder has very neatly and successfully combined the two principles of decoration, making his central tower of the horizontal or storeyed type and the corner towers of the vertical order. The main spire I would point out seems at first to be four-storeyed ; but the panelling on the cella wall being fivefold actually, I fancy that the lofty finial is meant to compensate and thereby keep the rythm. In the case of the corner towers we see the old principle adhered to very strictly, there being three projections on the side and three corresponding miniatures on the surface of the tower. In

the Panch Mandir at Chainpur in Sāran District (Plate 42) we cannot see from the photograph how many, if any, panels the cella walls may show, but the seven storeys of the central tower should indicate seven such, and the three storeys of the corner ones a single projection. The total effect is very pleasing, and in the enclosing of the side entrances we have the germ of what we shall soon see is the culmination of development in all these temples as a class.

Before we advance to that stage, however, I should like to show you Plate 43, another Panch Mandir at Chapra, which is remarkable not only for the clarity with which it illustrates the principles we have been discussing, but still more so for the wonderful approach it makes to European forms. There is nothing here to remind us of Fergusson's Orissan type at all, so far as I can see, and certainly nothing in the least cryptic or mysterious, as each and every step of the development has been traced this evening, from the simple shrines at Sonpur up to the masterpiece before us now. In architectural feeling it seems to me that the present example approaches curiously near to many ancient and famous shrines in European cities, and some here will, I fancy, be reminded of the great cathedral of Milan even before I draw attention to the similarity. And yet it must be perfectly apparent to all of us that despite the strong resemblance in external form, the two are as wholly independent and distinct as could be wished.

But just as all the towers in all the temples of our first and second classes were square in plan and from them we passed to the octagonal and then the round, so the development goes in the Panch Mandir type of temple also, and Plate 44 showing the Mahādeva temple at Rāmnagar in Champāran illustrates a form which is almost as reminiscent of Russian churches as the splendid Chapra temple was of Milan. Indeed, once when I happened to be showing these photographs to a group in a bazaar in Sāran, some villager remarked on quite his own initiative, on seeing this particular temple here, "*Wuh to mandir nei hai, girjah hai*", which showed an acumen I had not expected in that simple village.

The same development in the domed variety, as shown in Plate 45, the Rājmātā Mandir at Piprā Ghāt in Darbhanga District, is less like forms familiar to European eyes. But this again lies somewhat outside the general line of development among Tirhut temples.

A more essential step is illustrated by Plate 46, the Thākurbāri at Kānhauli in Muzaffarpur, where the enclosing of the spaces between the corner towers has come so into prominence that these porches and the corner towers or shrines are almost on an equality. When this is actually the case the final step is taken, and we reach the developed Navaratna type shown in Plate 47, which is Rāmā's temple at Muzaffarpur. But I am wrong really in calling this the final step. That consisted in adding to the complex now before us a further porch, such as is shown in Plate 48, another temple at Muzaffarpur, to Rām and Jānakī. This is the utmost culmination of temple architecture as illustrated now in the districts north of us, and I am sure that we are all agreed that this is a fitting and appropriate point for the development to stop. Any further development along the lines we have been tracing would result, or so it seems to me, in anticlimax; but stayed where it is at present, the style is wholly logical and wholly admirable. The people of Tirhut are to be warmly congratulated on the possession of so complete a series of temples as they now possess, a series sufficient to illustrate the whole development of this important style, and a series including many shrines of special interest and beauty. Let us hope that they will do their best to safeguard their inheritance, and to maintain the temples we have seen in good condition.

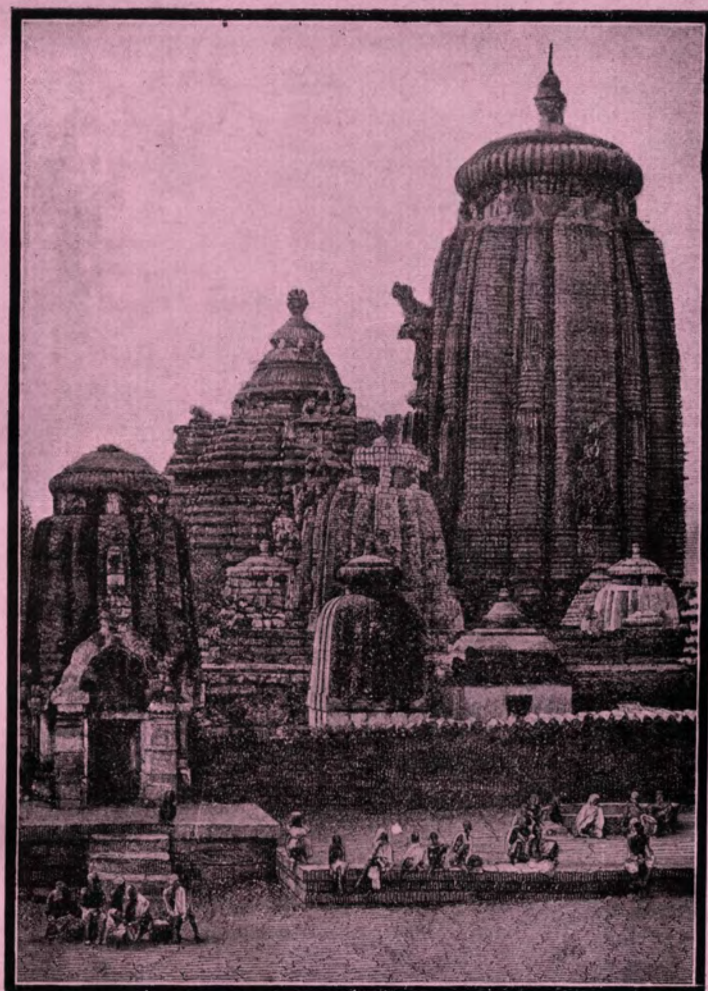


Plate A.
The Lingarāj Temple at Bhuvaneswar.

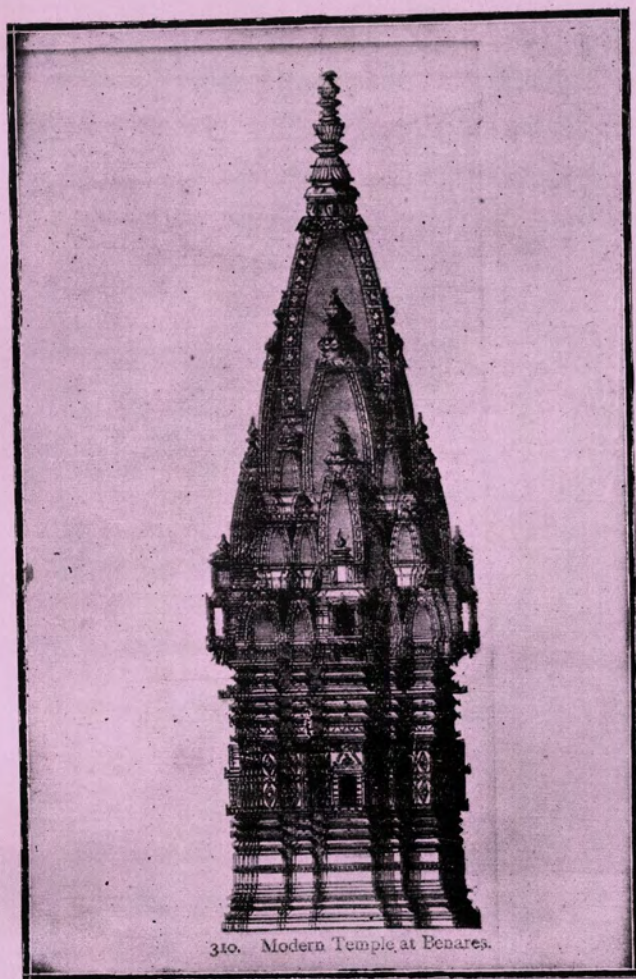

310. Modern Temple at Benares.

PLATE B.
Modern Temple at Benares.



PLATE 1.
Temples at Sonpur.

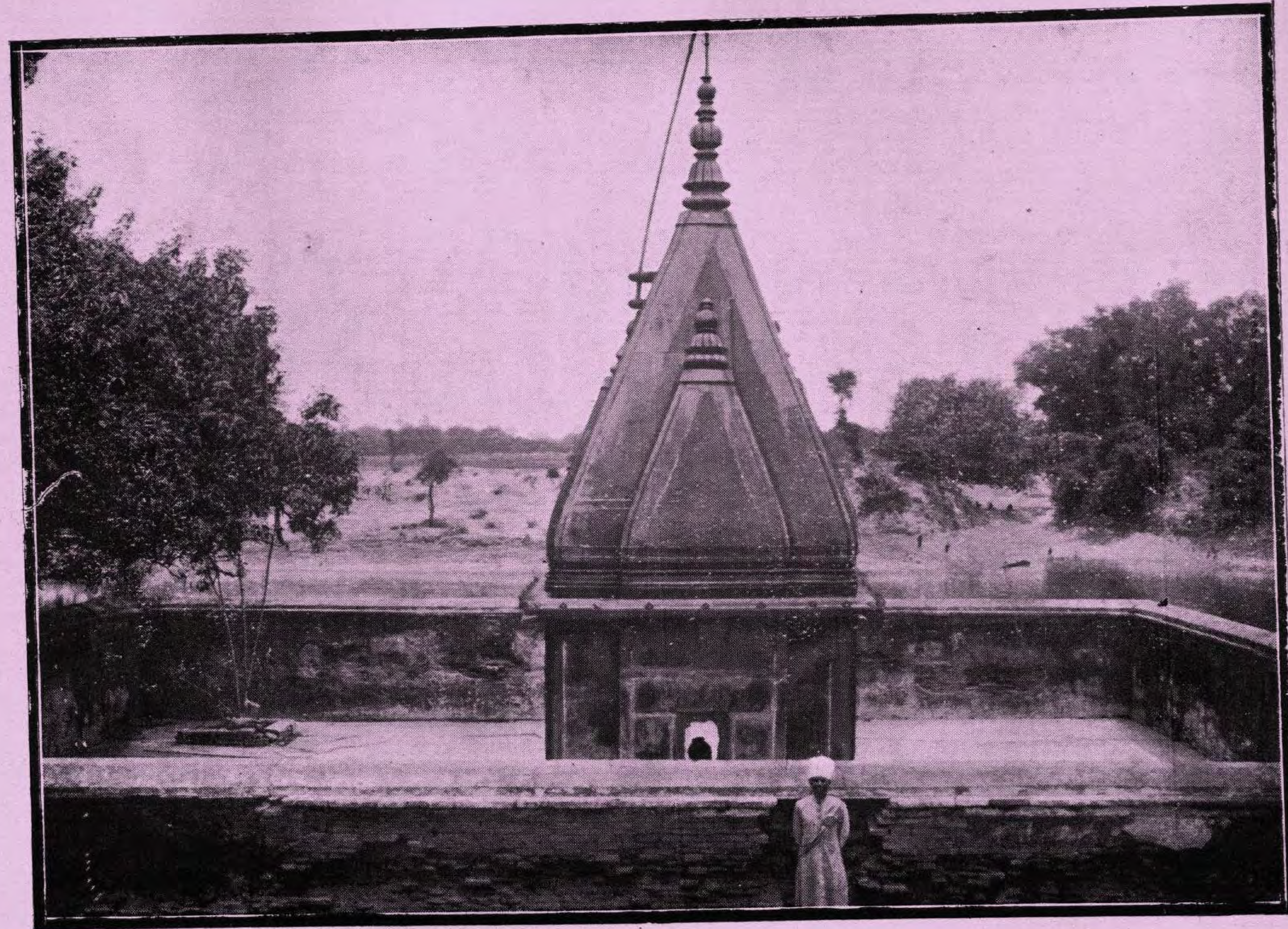


PLATE 2.
Shiva Temple at Padram.



Plate 3.
Har-Mandir at Ghatāru.

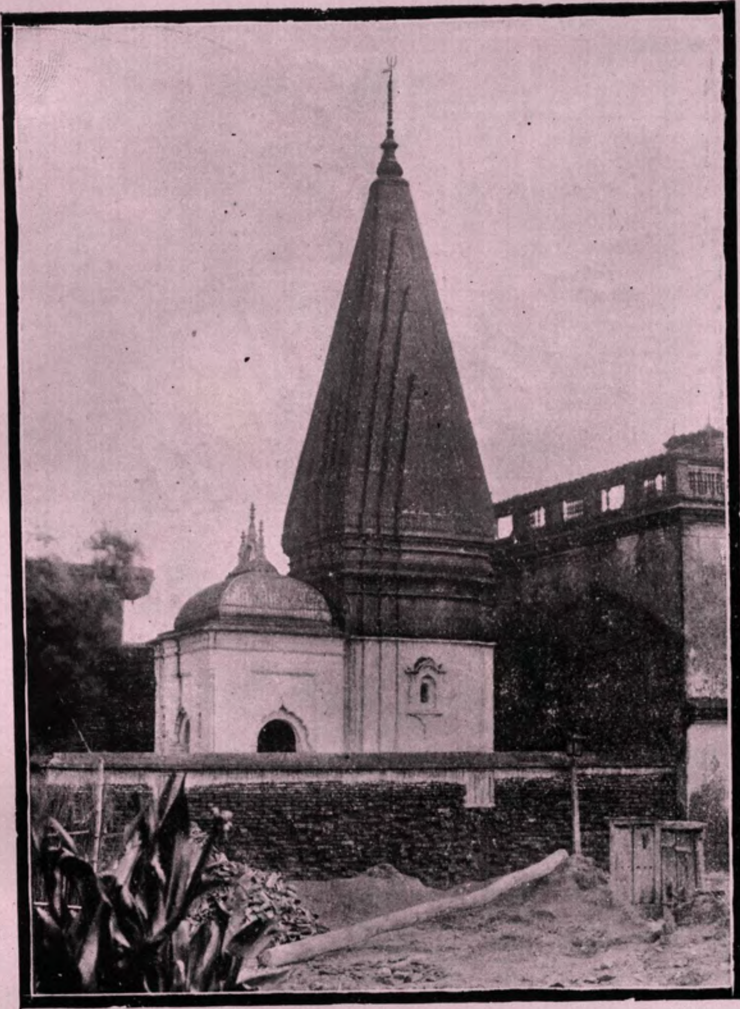


PLATE 4.
Mahādeva Temple in Chapra.

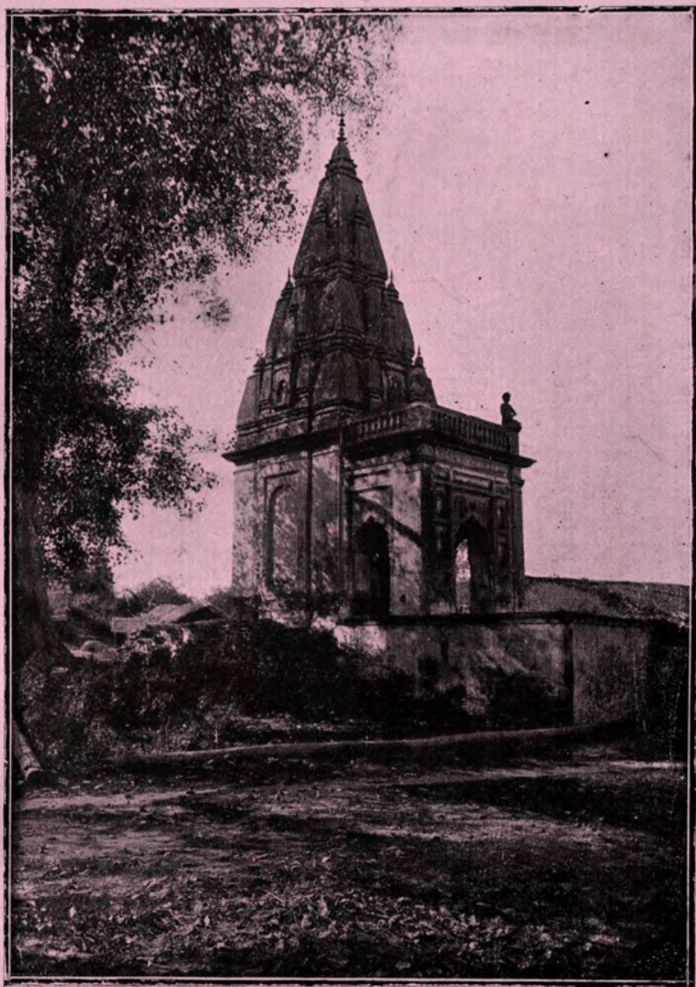


PLATE 5.
Shiva Temple at Bāgahā.



PLATE 6.
Kamaleswar Nath Temple at Triveni.

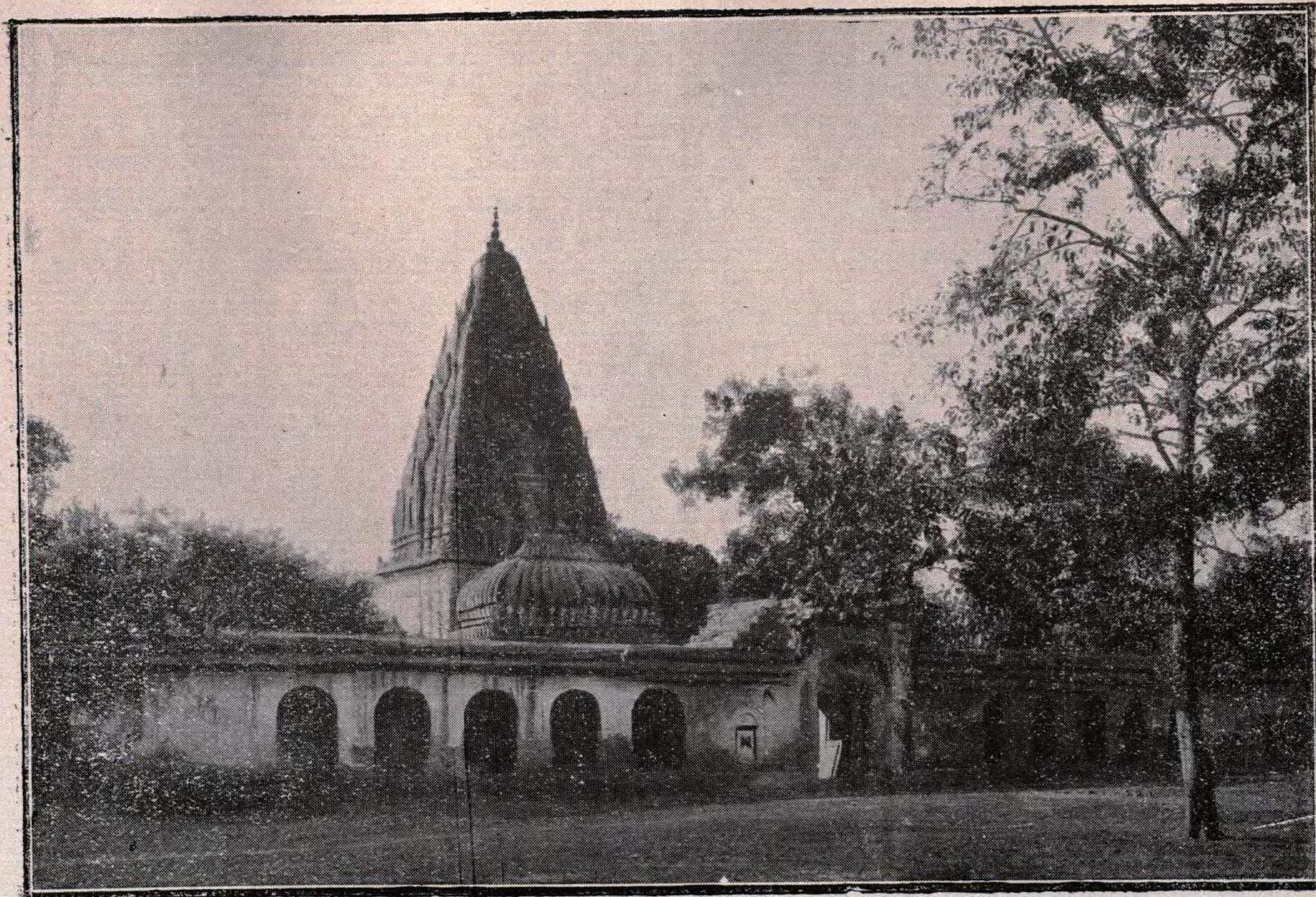


PLATE 7.
Mahādeva Asthān at Saurath.

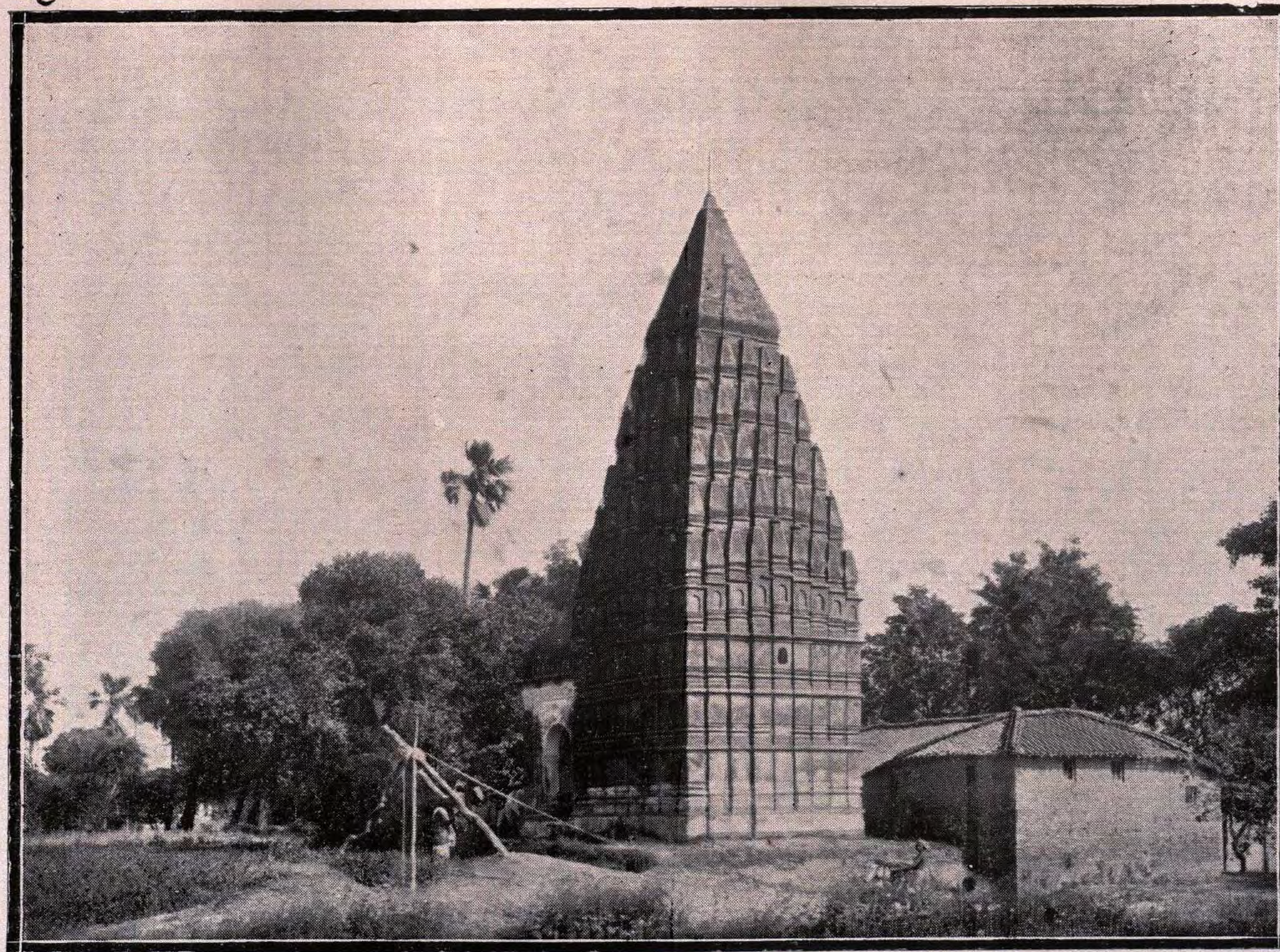


Plate 8.
Rāmji Mandir at Semaria.

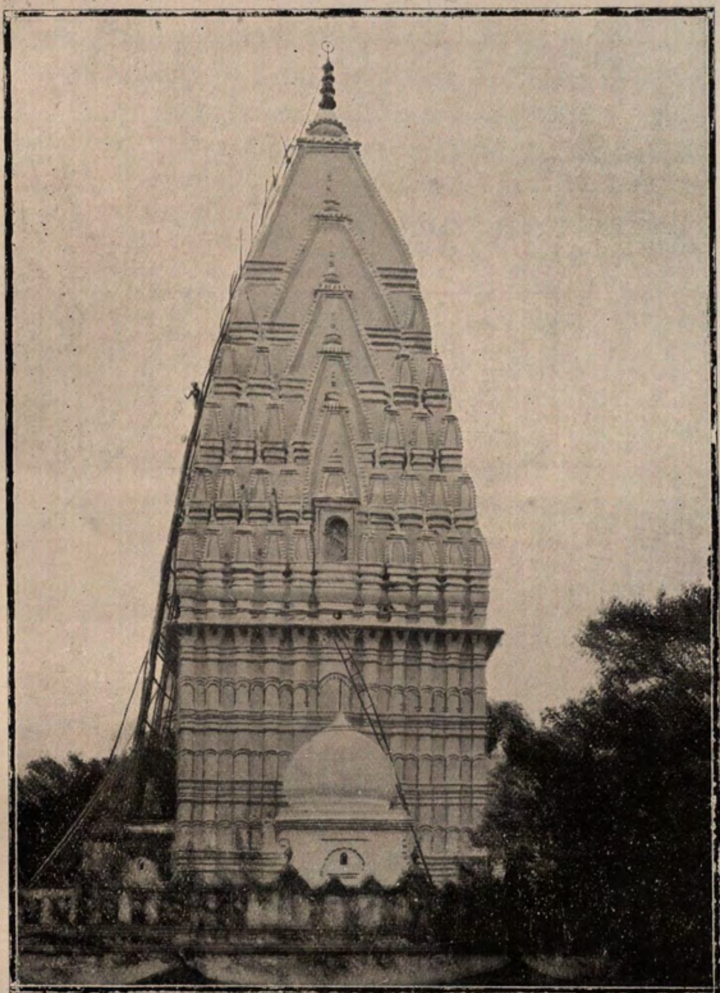


PLATE 9.
Rāmchandra Mandir at Ahiari.

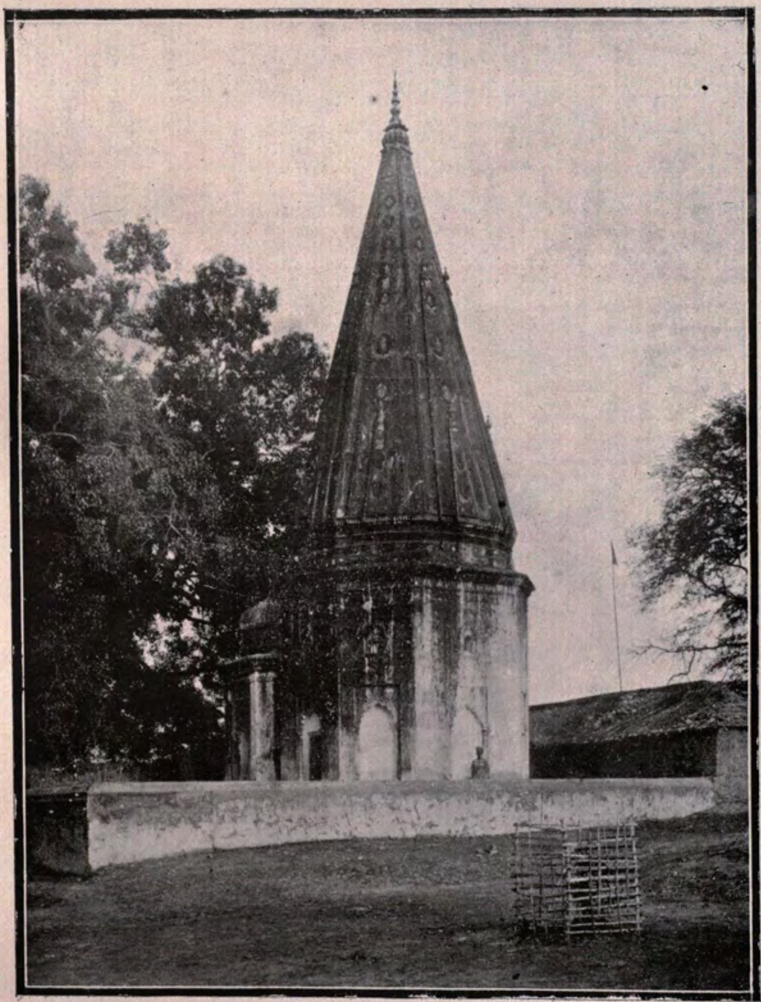


PLATE 11.
Shiva Mandir at Dandaspur.



PLATE 12.
Rādhā Krishna Temple in Muzaffarpur.



PLATE 13.
Shiva Mandir at Bāgāhā.

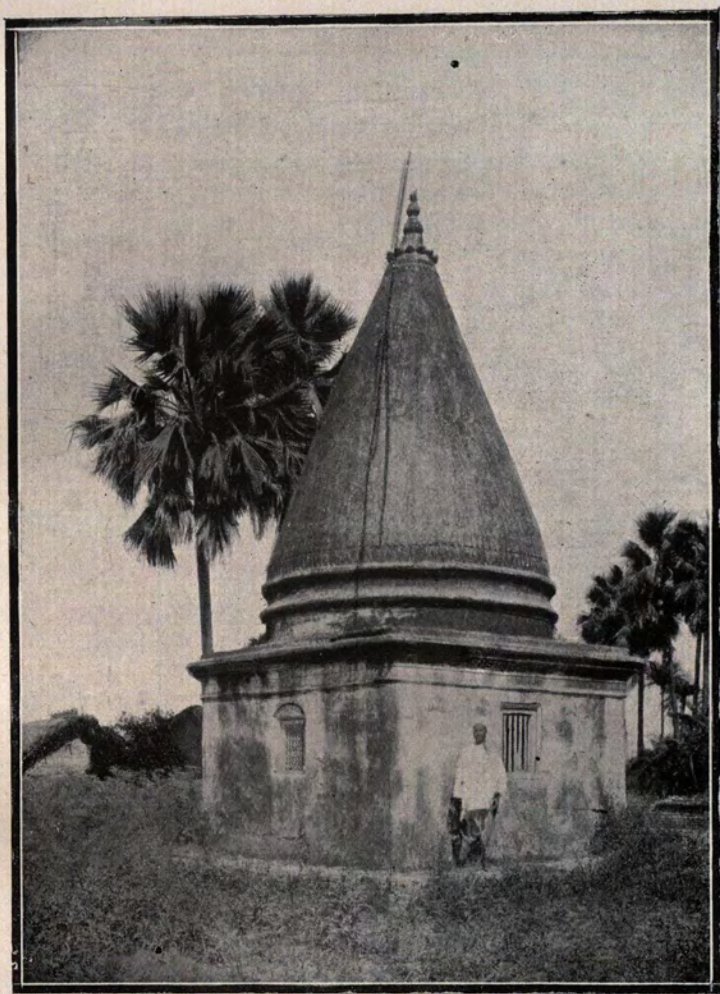


PLATE 15.
Bhagawati Mandir at Subegarh.



PLATE 16.
Shiva Mandir at Mairow Dei.

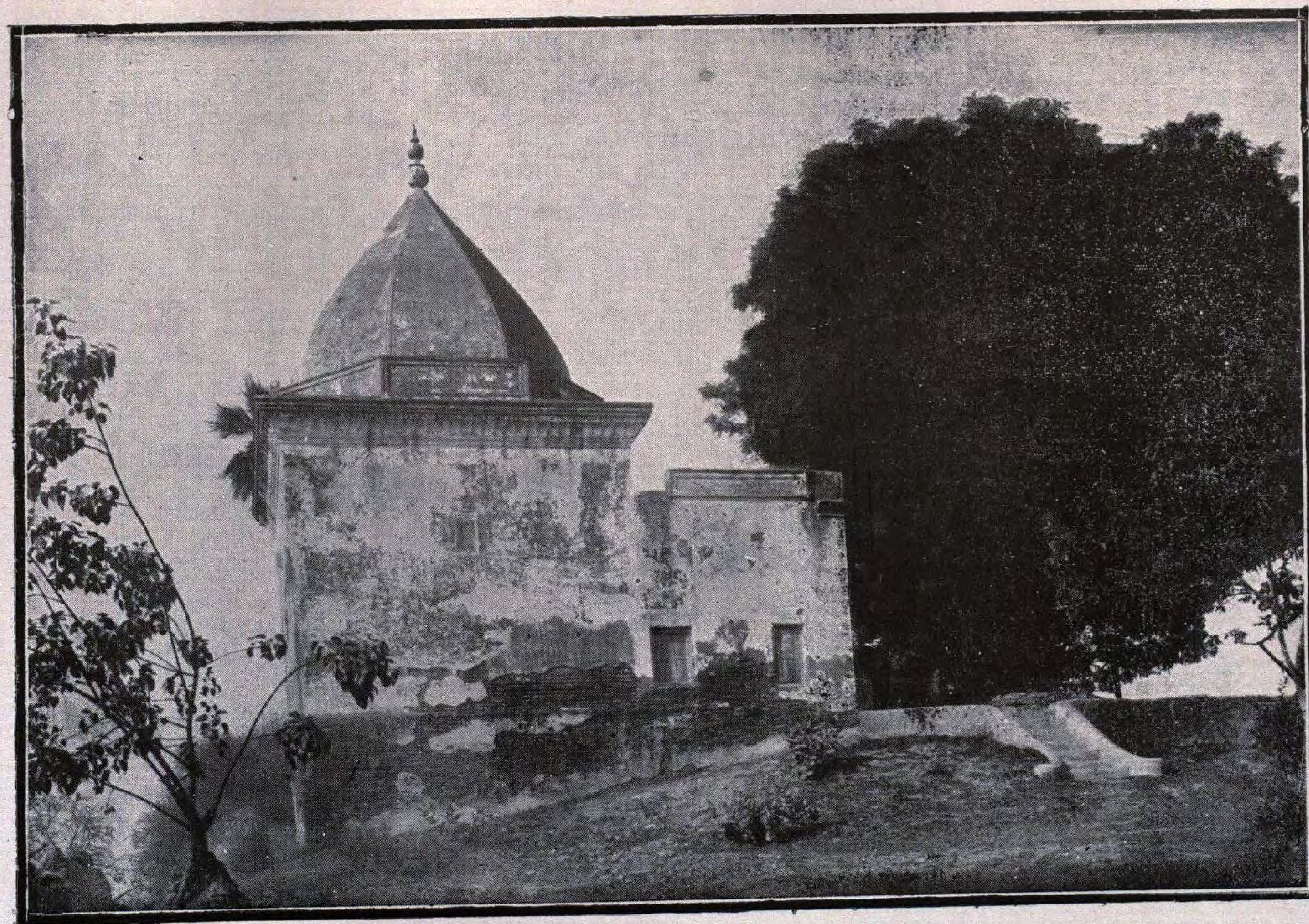


PLATE 18.
Rām Mandir at Samastipur.

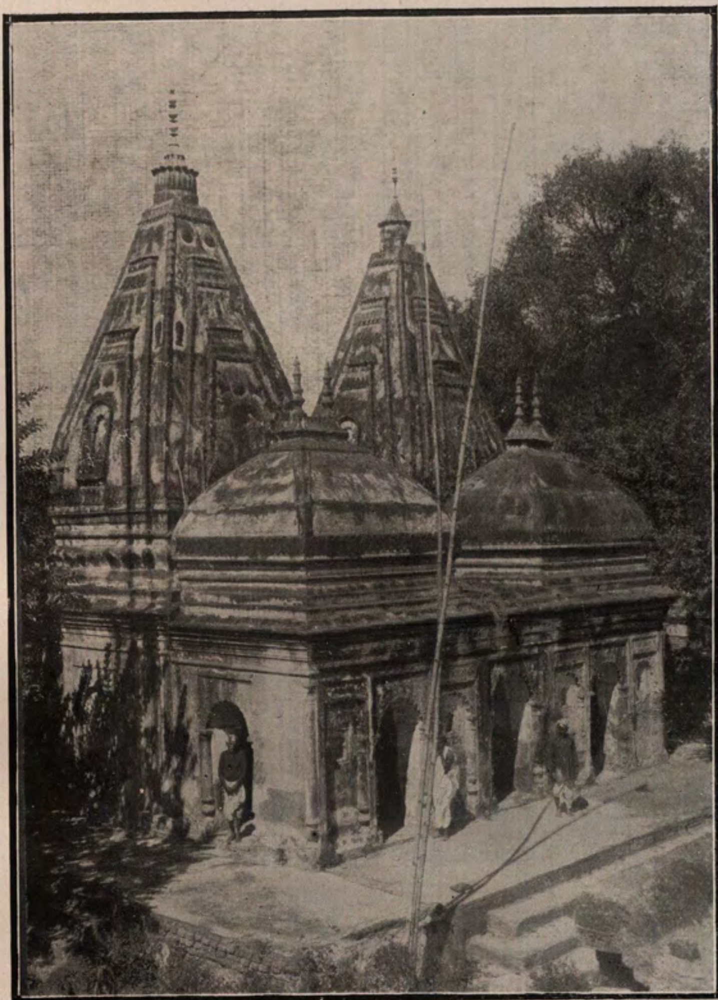


PLATE 20.
Har-Mandir a' Harauli.



PLATE 22.
Shiva and Thakur Mandirs at Srinagar.

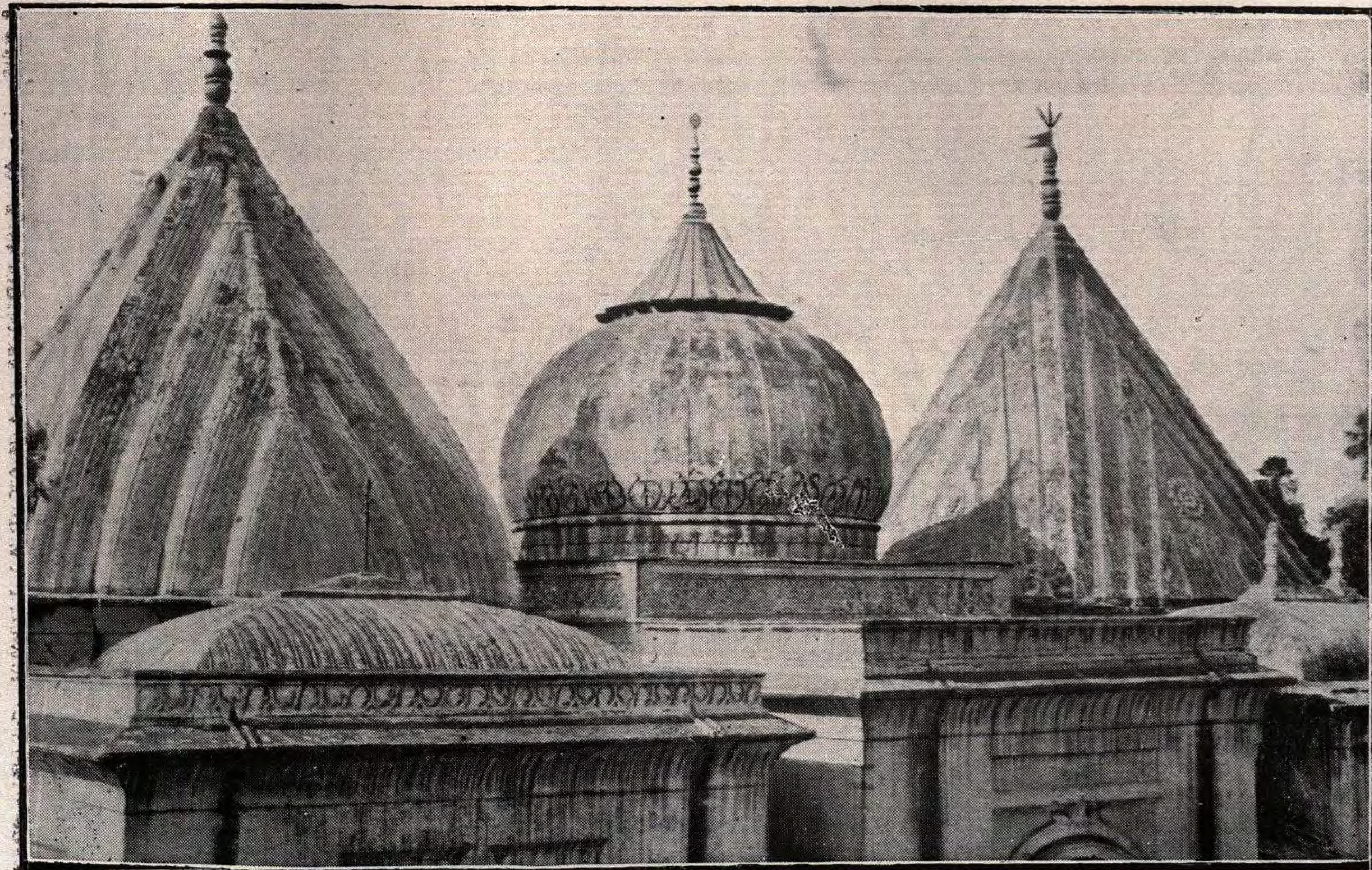


PLATE 23.
Mahant Jai Rām Dass-ji's Temples in Chapra.



PLATE 25.
Kankāli Devi Temple at Simrāongarh.

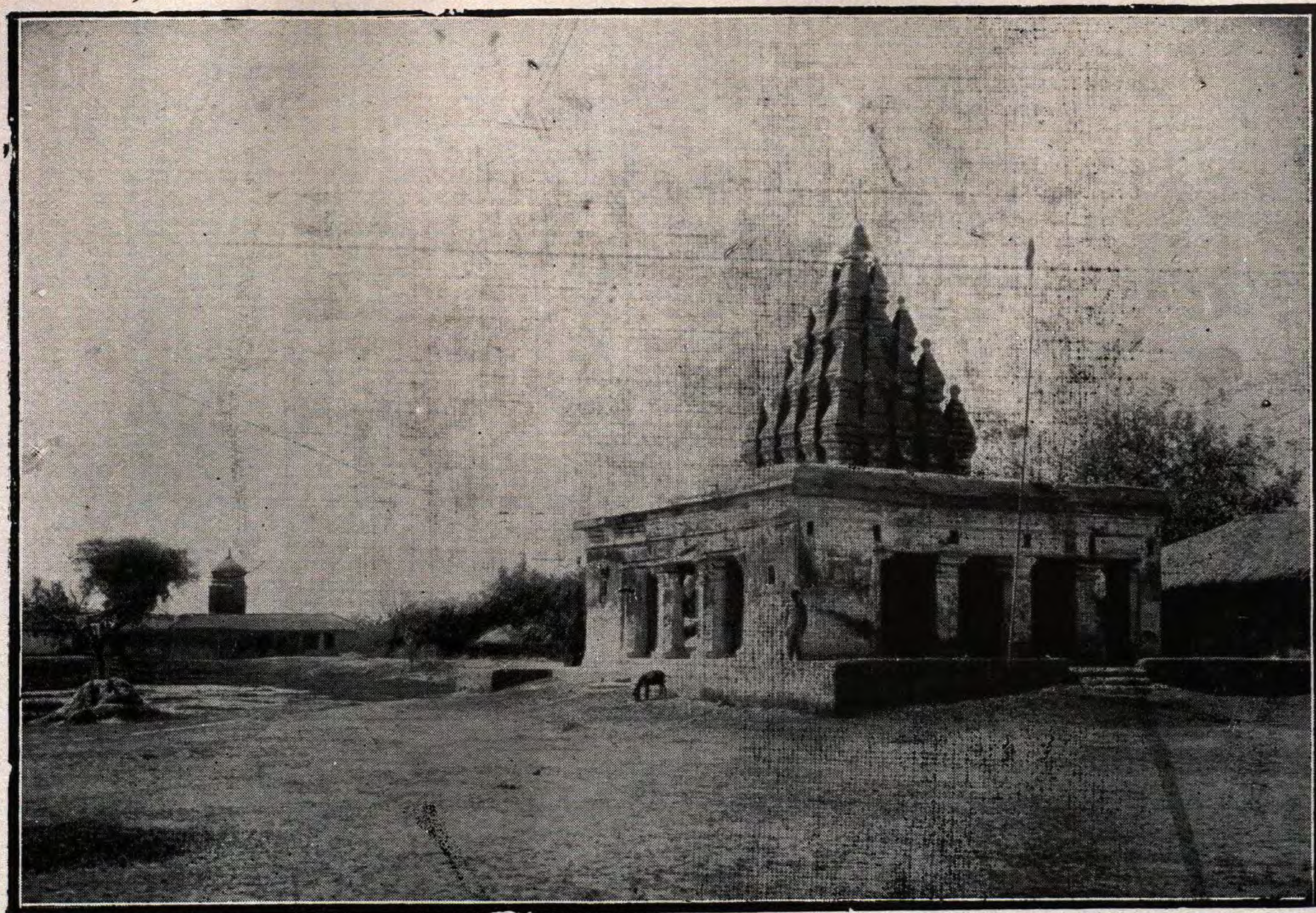


PLATE 28.
Shiva Mandir at Sheohar.

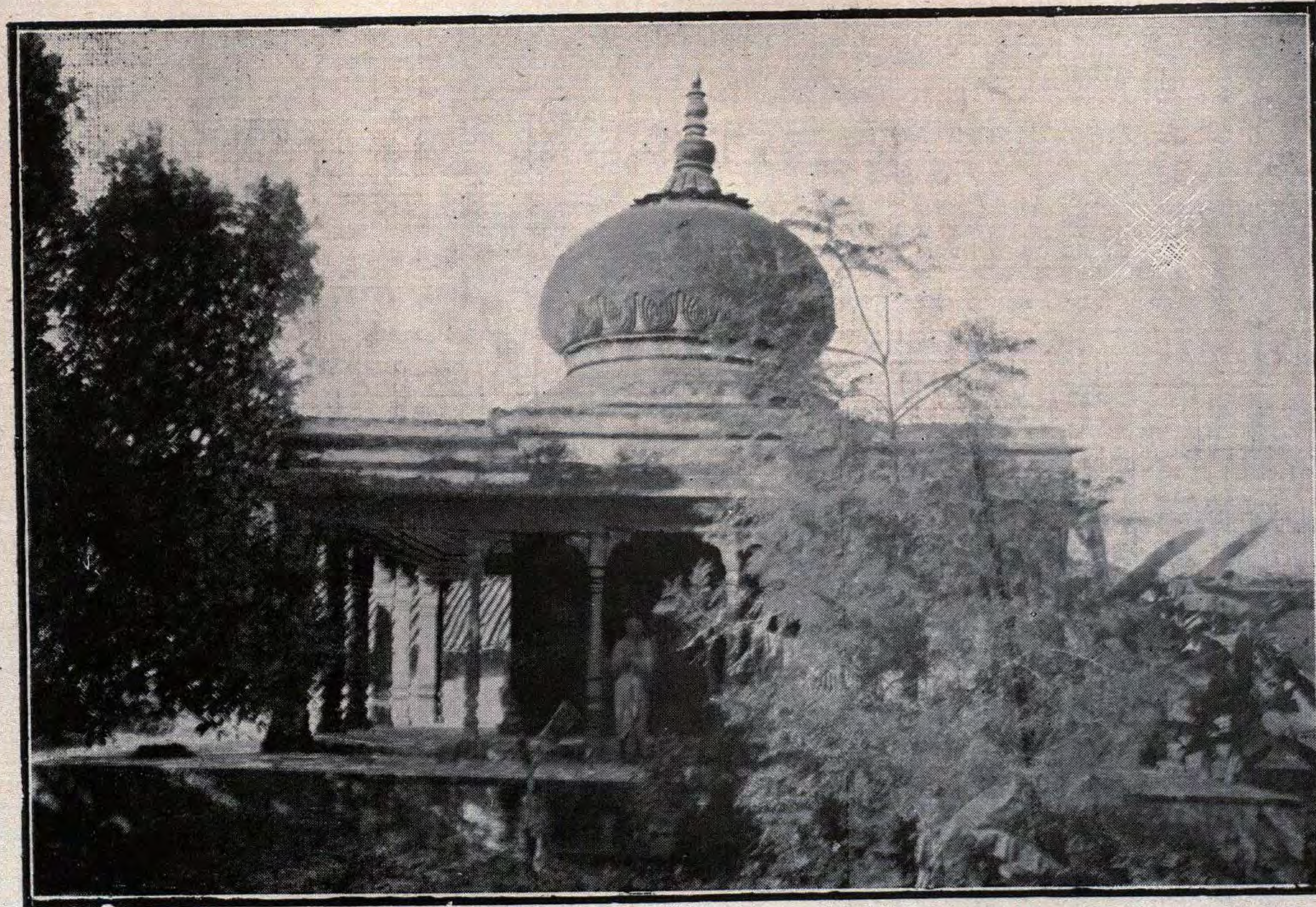


PLATE 29.
Temple of Rādhaji at Jagdispur.

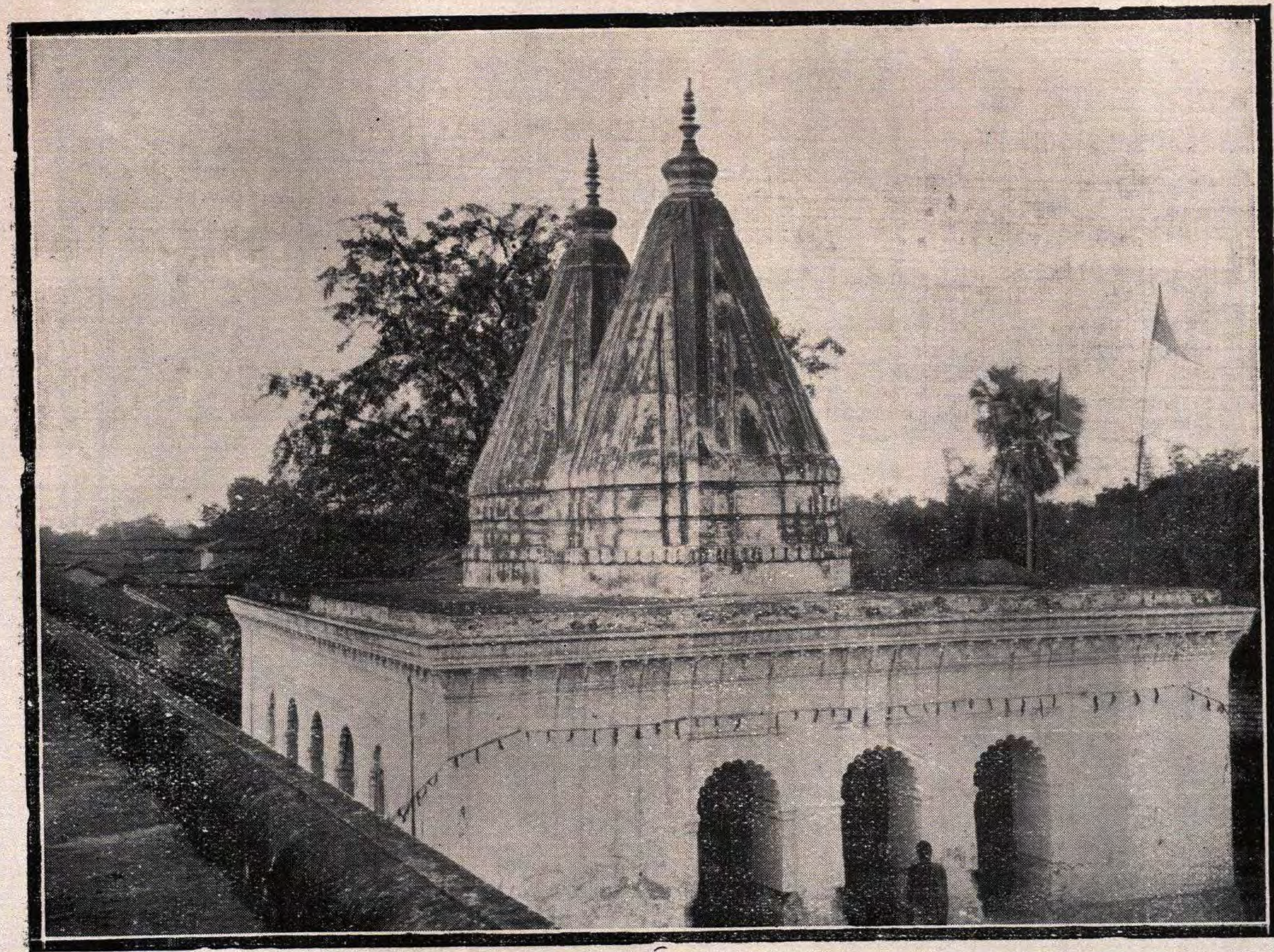


PLATE 32.
Rāmji Mandir at Bāngrā.



Plate 34.
Mahadeva Temple, Akhārā Ghat.



PLATE 35.
Panch Mandir at Pojhia.



PLATE 37.
Panch Mandir at Bāngrā.



PLATE 39.
Panch Mandir at Chapra.

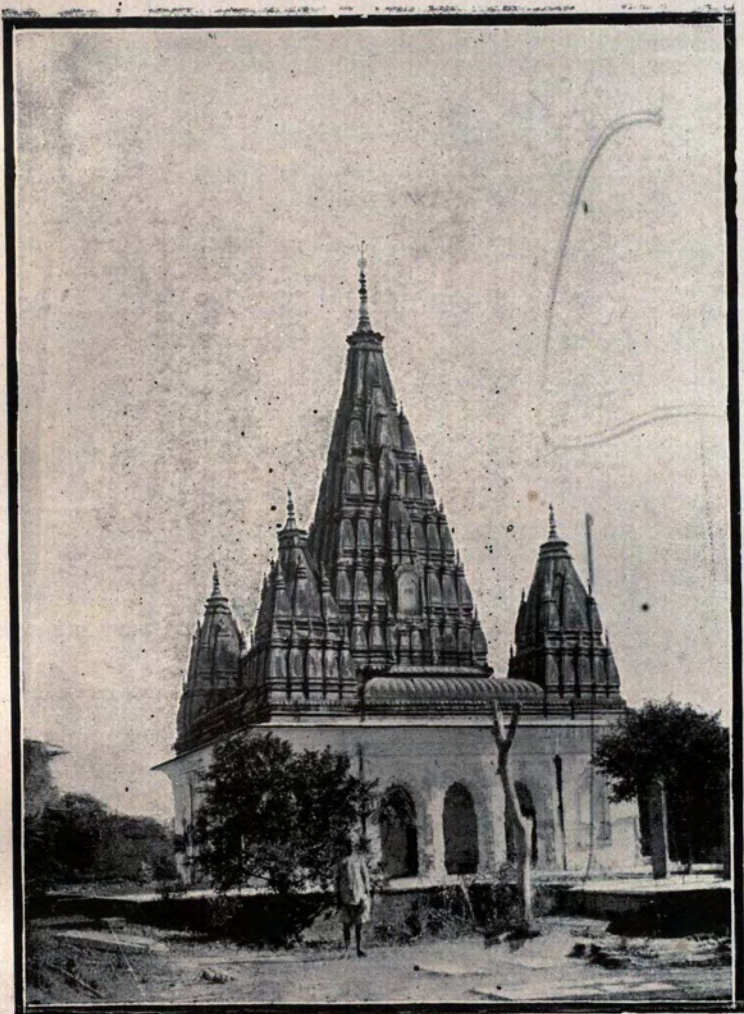


PLATE 42.
Panch Mandir at Chainpur.



PLATE 43.
Panch Mandir at Chapra,



PLATE 44.
Mahādeva Temple at Rāmnagar.



Plate 45.
Rājmātā Mandir at Piprā Ghat.

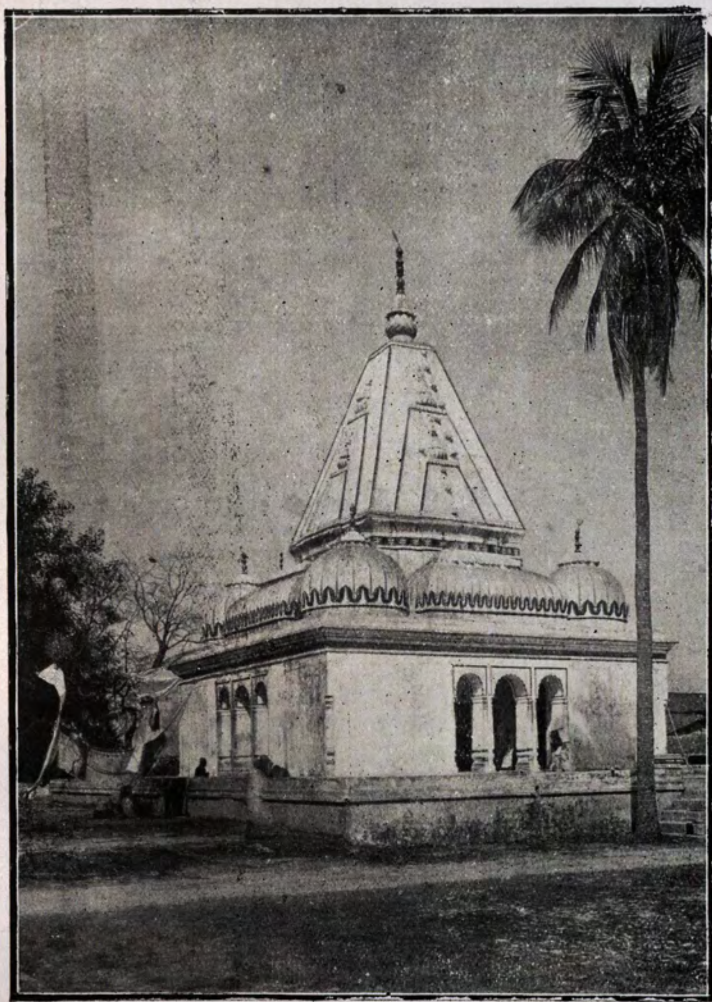


PLATE 46.
Thākurbāri at Kānauli.

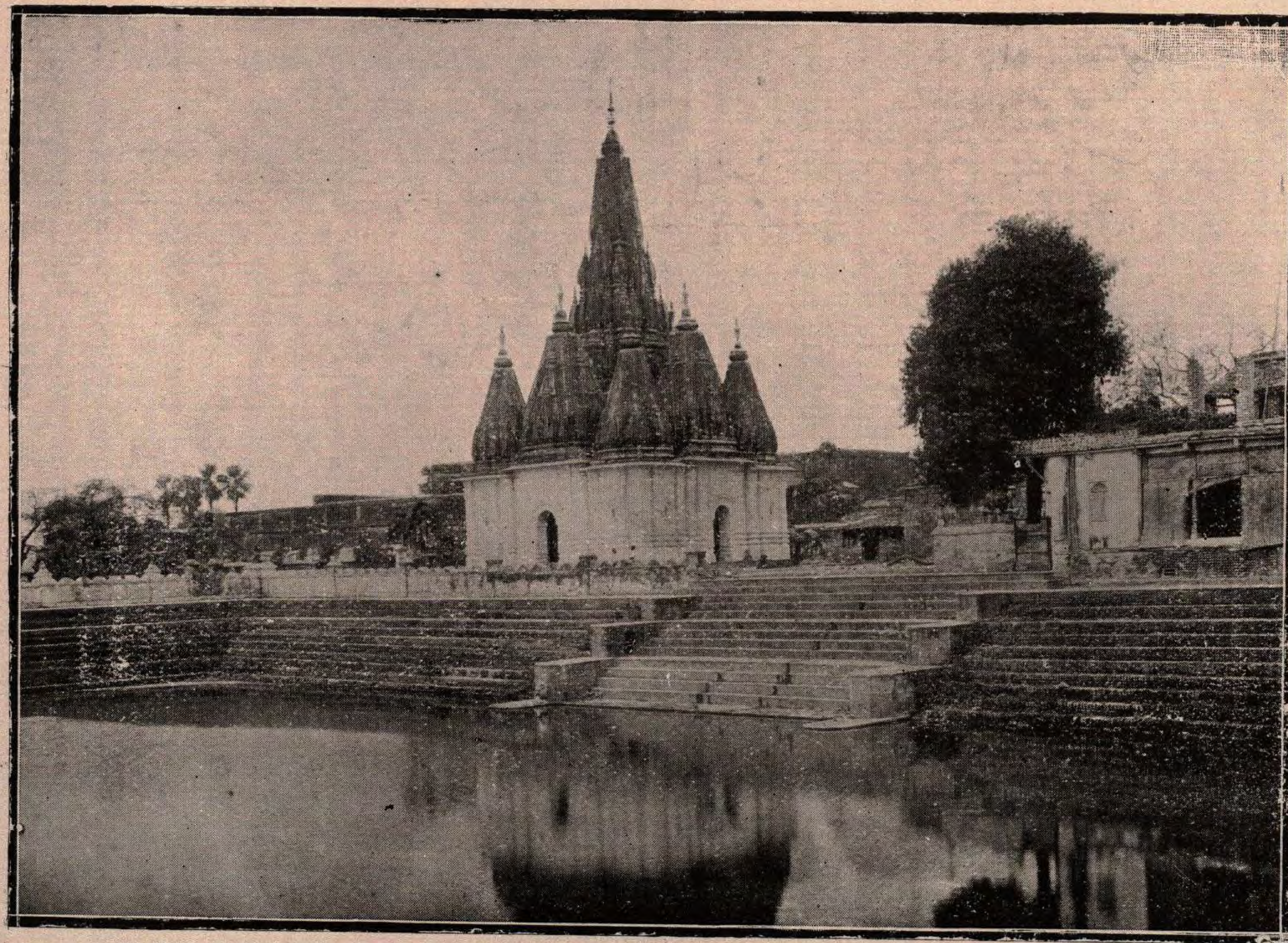


PLATE 47.
Rama's Temple at Muzaffarpur.

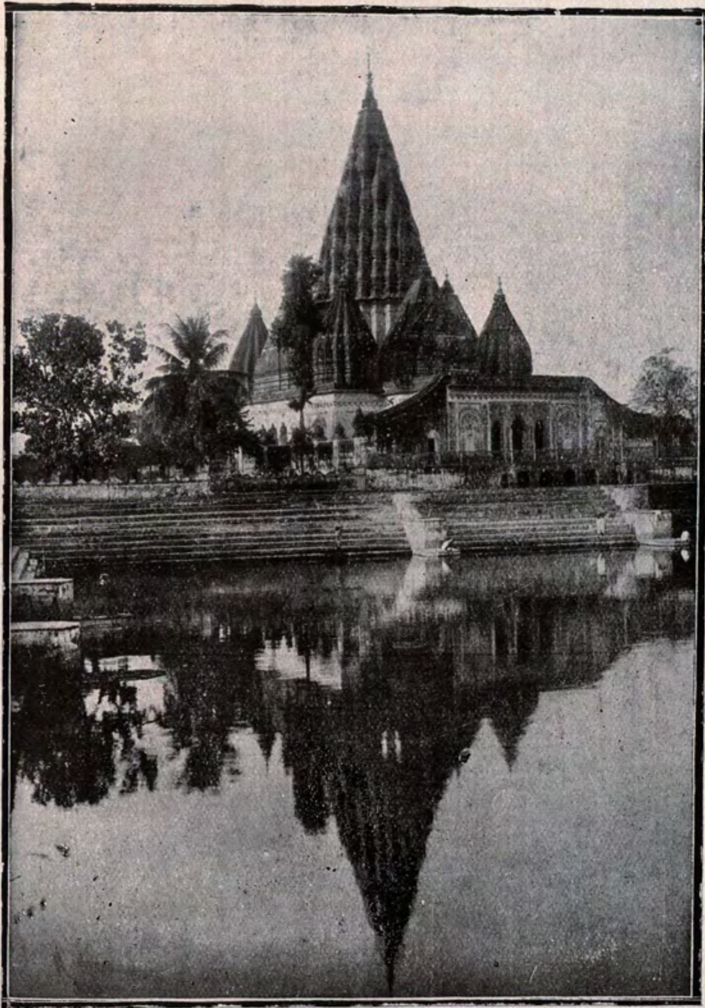


PLATE 48.
Temple of Rām and Jānki at Muzaffarpur.